

CHAPTER I INTRODUCTION

A. Background of the Study

Feminism is the belief that men and women ought to live equally on all fronts. Despite having its origins primarily in the West, feminism is a worldwide movement that is reflected in the numerous organizations working to advance the rights and interests of women. For the most of Western history, women were restricted to the home, while men were expected to engage in public life. In mediaeval Europe, women were not allowed to own land, attend schools, or engage in public life. At the beginning of the 20th century, women in France were still expected to cover their heads when they went out in public, and a husband could still lawfully sell his wife in some parts of Germany. As late as the early 20th century, women were still not allowed to vote or occupy electoral office in most of Europe and the United States (where several states and territories had granted women's suffrage long before the federal government did). Whether it was their father, brother, husband, legal representative, or even son, women were not permitted to conduct business without a male representative. Married women could not exercise parental authority over their own children unless they had their husband's approval. In addition, women had little or no access to education and were barred from the majority of occupations. These prohibitions on women remain in effect in many parts of the world.

Children in particular are familiar with Disney animated films. Even though Snow White, the first Disney princess, debuted in 1937's *Snow White and the Seven Dwarfs*, the characters of the ladies 74 in these films—known as Disney princesses—are still well-remembered. The abundance of merchandise featuring Disney princesses on the market is proof of this. Three eras can be identified in the development of Disney princesses: the classical (1930–1960), the Renaissance (1980–2000), and the modern (2000–present). Disney princesses are presented in each era with a unique character that corresponds to the social climate at the time

of their introduction. Snow White (1937's *Snow White and the Seven Dwarfs*), Cinderella (1950's *Cinderella*), and Aurora (1959's *Sleeping Beauty*) served as the Disney princesses of the classic era. The three women are portrayed as obedient and naive, accepting all of the treatment given to him, gorgeous faces, slim bodies with a very slim waist, white complexion, wearing beautiful dresses, conquering the domestic sphere, and all of his issues being resolved after marriage. Female leaders in this age appeared to be little more than flavouring; they lacked the same gravitas as male ones.

Snow White and Cinderella believed that women ought to be adept at taking care of their homes and neighbours. The two princesses taught Aurora that if a woman is sufficiently beautiful, meeting a charming prince will make her life better. After 30 years of presenting Disney princesses, the arrival of Ariel (*The Little Mermaid*, 1989) signalled the beginning of the renaissance era. Belle (*Beauty and the Beast*, 1991), Jasmine (*Aladdin*, 1992), Pocahontas (*Pocahontas*, 1995), and Mulan (*Mulan*, 1998) were the next characters to appear. The significance of the presence of a female figure in this era has changed. They are no longer passively waiting for their princes but are capable of acting on their desires. Women, however, continue to give something precious in order to obtain a preferred man, such as Ariel, who exchanges her lovely voice for her feet in order to meet the prince, and Belle, who is prepared to continue to be violent in the hopes that Beast will become a softer man. Some Disney princesses were employed as political tools during this time period. The king, or the princesses' father, pairs them with men who are not compatible with their child's preferences. Even if Disney's princesses eventually marry the guy of their dreams, there is a cost.

Based on the difficulties encountered in the movie and a number of empirical analyses that view *Moana* from an ecofeminism perspective, Moana portrays the state of feminist. The destruction of the environment and the world due to human activity is shown in the movie. This is in line with Warren's claim that patriarchy thinking has impacted nature and women, as stated in Tong (2009). The demi-god Maui, a male character in the Disney movie *Moana*, used human life as a

resource to satisfy his own desires. Because Maui's activities harmed nature and ecological sources, they had an impact on the entire Moana universe and might be considered an act of oppression towards nature because Maui's greed was a patriarchy's mind to exploit nature.

Based on multiple studies that examined the 2016 Disney film *Moana*, feminist ideals, gender representations, and educational principles are all present in *Moana* (Cahya, 2019; Kongwattana, 2018; Rebollo, 2019). The study's findings indicate that *Moana* has a different representation of women than the previous Disney princess films. With her independence, intelligence, boldness, fearlessness, and loving character, *Moana* succeeded in winning back Te Fiti's heart. Additionally, *Moana*'s portrayal in the film differs from that of Disney's earlier films featuring its Disney princesses. Unlike the previous Disney princesses who wore dresses and came from loving families, *Moana* is presented as the daughter of the chief wearing traditional garb who achieved her goal through effort.

As *Moana* gets older, she discovers everything there is to know about living on her island, Motonui, yet she can't help but be pulled to the water. Whenever she gets too close to the sea, her parents pull her back and inform her that the sea is not her home. *Moana*'s grandma, Tala, advises her to follow her intuition and pay attention to the 'voice inside,' as that is the true version of herself.

B. Research Questions

The following questions are the research questions in this study.

1. What are the indicators of gender equality in *Moana* movie?
2. How is gender equality illustrated in *Moana* movie?
3. Why was gender equality addressed in *Moana* movie?

C. Objective of the Study

Regarding the previously discussed problem statement, the objectives of this study are as follows:

1. To identify the indicators of gender equality in *Moana* (2016)
2. To show how gender equality illustrated in *Moana* movie
3. To give explanation about why gender equality was addressed in *Moana* movie

D. Benefit of the Study

Researcher expects some benefits are produced from this study.

1. Theoretical Benefit

The study provides to the corpus of knowledge, particularly the literature on gender equality. It is anticipated that this research will contribute to a broader knowledge, especially in literary analyses of the *Moana* movie.

2. Practical Benefit

The study motivates the researcher to gain more information about the topic gender equality and enrich the knowledge about the awareness of gender equality.